Anton Bruckner’s Slow Movements: Dialogic Perspectives

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Table 1. Bruckner’s slow movements composed between 1862 and 1873

<table>
<thead>
<tr>
<th>Work / Movement</th>
<th>Composition Date</th>
<th>Version / Editor</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAB 111, String Quartet in C minor / II</td>
<td>mid-July–July 28, 1862</td>
<td>(single version) / Nowak2</td>
<td>Large Ternary</td>
</tr>
<tr>
<td>WAB 97, Three Orchestra Pieces / I and II</td>
<td>mid-October–mid-November, 1862</td>
<td>(single version) / Jancik and Bornhöft3</td>
<td>Small Ternary</td>
</tr>
<tr>
<td>WAB 99, Symphony in F minor / II</td>
<td>March 13–April 10, 1863</td>
<td>(single version) / Nowak4</td>
<td>Hybrid Form: Exposition–Interior Theme-Recapitulation (with Coda)</td>
</tr>
<tr>
<td>WAB 101, Symphony no.1 in C minor / II</td>
<td>second half of 1865–early 1866</td>
<td>Early fragment / Grandjean5</td>
<td>Type 3 Sonata</td>
</tr>
<tr>
<td>WAB 101, Symphony no.1 in C minor / II</td>
<td>early 1866–April 14, 1866</td>
<td>Unrevised Linz version / Carragan6</td>
<td>Type 1 Sonata</td>
</tr>
<tr>
<td>WAB 100, Symphony in D minor / II</td>
<td>Early July–21 August, 1869</td>
<td>Revised version / Nowak7</td>
<td>Type 3 Sonata (with Coda)</td>
</tr>
<tr>
<td>WAB 102, Symphony no.2 in C minor / III</td>
<td>July 18–25, 1872</td>
<td>1st concept version / (unedited)8</td>
<td>Type 41-exp. Sonata</td>
</tr>
<tr>
<td>WAB 102, Symphony no.2 in C minor / II</td>
<td>ca. August–mid-October, 1872</td>
<td>Revised 1st concept version / Carragan9</td>
<td>Type 41-exp. Sonata (with added PVoll)</td>
</tr>
<tr>
<td>WAB 102, Symphony no.2 in C minor / II</td>
<td>ca. late 1872</td>
<td>1st concert version / Carragan10</td>
<td>Type 41-exp. Sonata (with added PVoll)</td>
</tr>
<tr>
<td>WAB 103, Symphony no.3 in D minor / II</td>
<td>February 24–May 24, 1873</td>
<td>1873 version / Nowak11</td>
<td>Type 3 Sonata (with PVoll/Coda Complex)</td>
</tr>
</tbody>
</table>

1 Unless otherwise noticed, all versions are published by Musikwissenschaftlicher Verlag on behalf of the Internationalen Bruckner-Gesellschaft.
2 Nowak’s edition is based on the autograph, which is found in pages 165–196 of the so-called Kitzler-Studienbuch (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 44706).
3 Jancik and Bornhöft’s edition is based on the autograph (Kitzler-Studienbuch, 266–277, see footnote 2 above) and its score copy (Vienna, Wienbibliothek im Rathaus, Mus. H 3794/c).
4 Nowak’s edition is based on the autograph (Kremsmünster, Stift Kremsmünster, Musikarchiv C 56, 7) and a manuscript copy (Vienna, Wienbibliothek im Rathaus, Mus. H 3795c).
5 Grandjean’s edition is a reconstruction of the 154-bar fragment written by Bruckner in 1865. The pages of this fragment are now distributed in two autographs: Vienna, Österreichische Nationalbibliothek, Mus. Hs. 40.4000/5, folios 109–118 (i.e., mm. 41–154); and Mus. Hs. 40.4000/2, folios 39–42 (i.e., mm. 1–40).
6 Carragan’s (unpublished) edition is based on the extant orchestral parts (Vienna, Gesellschaft der Musikfreunde, XIII 38029) used during the work’s premiere in 1868.
7 Nowak’s edition is based on the autograph (Linz, Oberösterreichisches Landesmuseum, Mus. HS 517), its copy (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 3189) and a set of manuscript orchestral parts (Vienna, Gesellschaft der Musikfreunde, XIII 45468).
8 Unedited version found in the early form (i.e., that which disregards modifications, deletions and additions made after July 25, 1872) of the autograph (Vienna, Austrian National Library, Mus. Hs. 19.474).
9 Carragan’s edition is based on the revised form of the autograph (Vienna, Austrian National Library, Mus. Hs. 19.474), its copy (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 6035), and the set of orchestral parts (St. Florian, Stift St. Florian, Bruckner-Archiv 19-14) used at a trial run sometime between October 23–26, 1872.
10 Carragan’s (unpublished) edition is based on the revised form of the autograph, its copy and orchestral parts prepared shortly after the trial run (see footnote 9); and a second score copy (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 6034 and 6059/2) and a page for violin solo (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 6061), both of which were prepared in late 1872 and include the changes made after the trial run. Together, these sources comprise the extant material used at the work’s premiere on 1873.
11 Nowak’s edition of this version is based on the 1874 signed copy (Bayreuth, Nationalarchiv der Richard-Wagner-Stiftung, II C’ 2) that Bruckner presented as a gift to Richard Wagner.
12 Except for the Adagio of the lost first version of WAB 100 (composed before July 1869).
Example 1. Paths of formal experimentation in Bruckner’s early instrumental slow movements (1862–1873)
**Example 2.** Module X’s form-functional transformation via temporal relocation (Symphony no. 1/II)

<table>
<thead>
<tr>
<th>Composition Date</th>
<th>Version / Editor(^A)</th>
<th>Sonata Type</th>
<th>Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 24–May 24, 1873</td>
<td>1873 / Leopold Nowak(^B)</td>
<td>Type 3 with <em>Vollendung</em></td>
<td>Early</td>
</tr>
<tr>
<td>1874</td>
<td>1874 / William Carragan(^C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1876</td>
<td>1876 / Leopold Nowak(^D)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>October 1877</td>
<td>1877 / Leopold Nowak(^E)</td>
<td>Type 2 with <em>Vollendung</em></td>
<td>Middle</td>
</tr>
<tr>
<td>1878</td>
<td>1st published edition (1879) / T. Rattig (publisher)(^F)</td>
<td><em>Outward dialogue:</em> Type 3 (truncated recapitulation) with Coda or/and <em>Inward dialogue:</em> aborted Type 3 (no recapitulation) with <em>Vollendung</em></td>
<td>Late</td>
</tr>
<tr>
<td>February 17–22, 1889</td>
<td>1889 / Leopold Nowak(^G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1889–1890</td>
<td>2nd published edition (1890) / J. Schalk (editor), T. Rattig (publisher)(^H)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^A\) Unless otherwise noted, all versions are published by Musikwissenschaftlicher Verlag on behalf of the Internationalen Bruckner-Gesellschaft.

\(^B\) Edition based on the 1874 signed copy (Bayreuth, Nationalarchiv der Richard-Wagner-Stiftung, II Co 2) that Bruckner presented as a gift to Richard Wagner.

\(^C\) Unpublished edition based on the 1874 manuscript copy (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 6033) that Bruckner kept to himself, which contains autograph additions. On the 1874 version, see Carragan 2013.

\(^D\) Bruckner detached several pages from the extant autograph score of 76v (Vienna, Archiv der Gesellschaft der Musikfreunde, A173) and used them as part of the autograph score for 77v (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 19.475). For his edition of the 76v Nowak identified the exported pages and restored the 76v autograph score.

\(^E\) Edition based on the final form of the 1873–1878 autograph score (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 19.475).

\(^F\) Edition based on the *Stichvorlage* prepared by Bruckner and an unknown copyist (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 34.511).

\(^G\) Edition based on the *Stichvorlage* (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 6081) prepared by Bruckner for the second published edition.

\(^H\) Edition based on the *Stichvorlage* (see G), but including various changes made (possibly by Joseph Schalk) before the final printing.

**Table 2.** Textual sources of Bruckner’s WAB 103/II
Example 3. Bruckner’s WAB 103/II (1889 and 1890): Exposition

Example 4. Bruckner’s WAB 103/II (1889 and 1890): overall outward form

Example 5. Bruckner’s WAB 103/II (1873): overall form

Example 6. Recapitulatory disintegration in Bruckner’s WAB 103/II
Example 7. Bruckner’s WAB 103/II (1889 and 1890): inward and outward processes of sonata failure

Bibliography


